



## Early Journal Content on JSTOR, Free to Anyone in the World

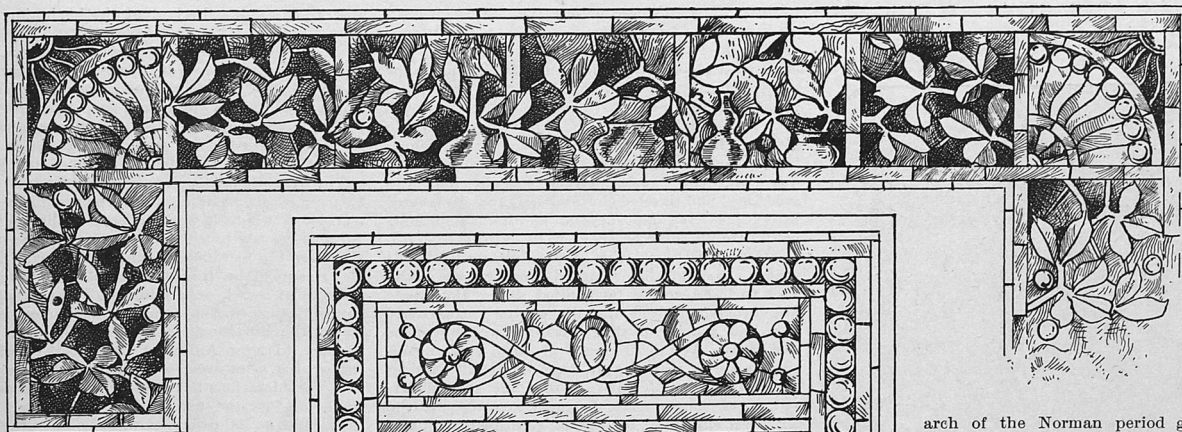
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

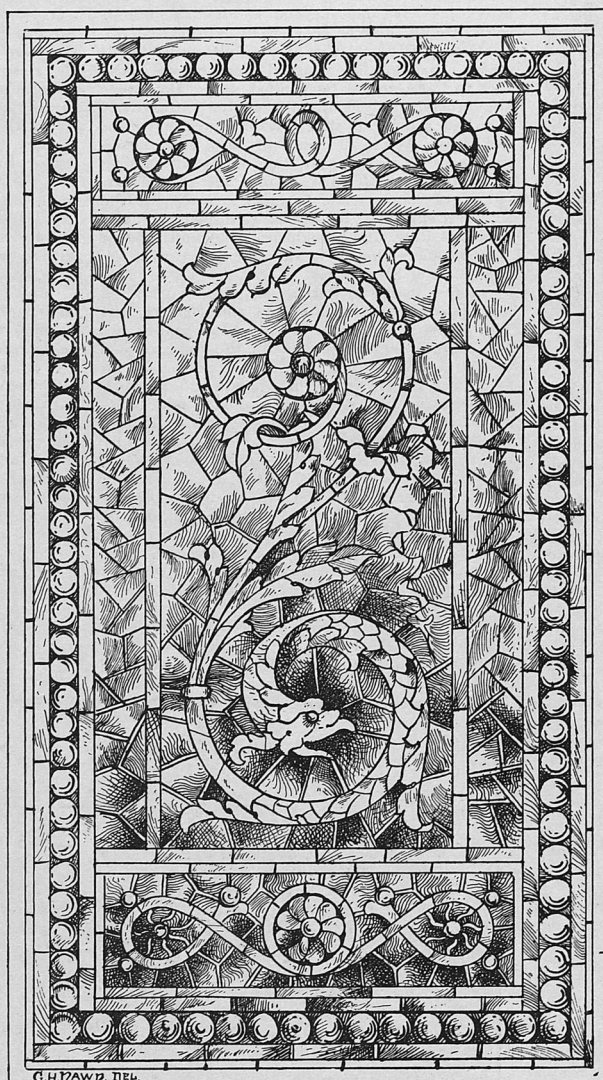
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



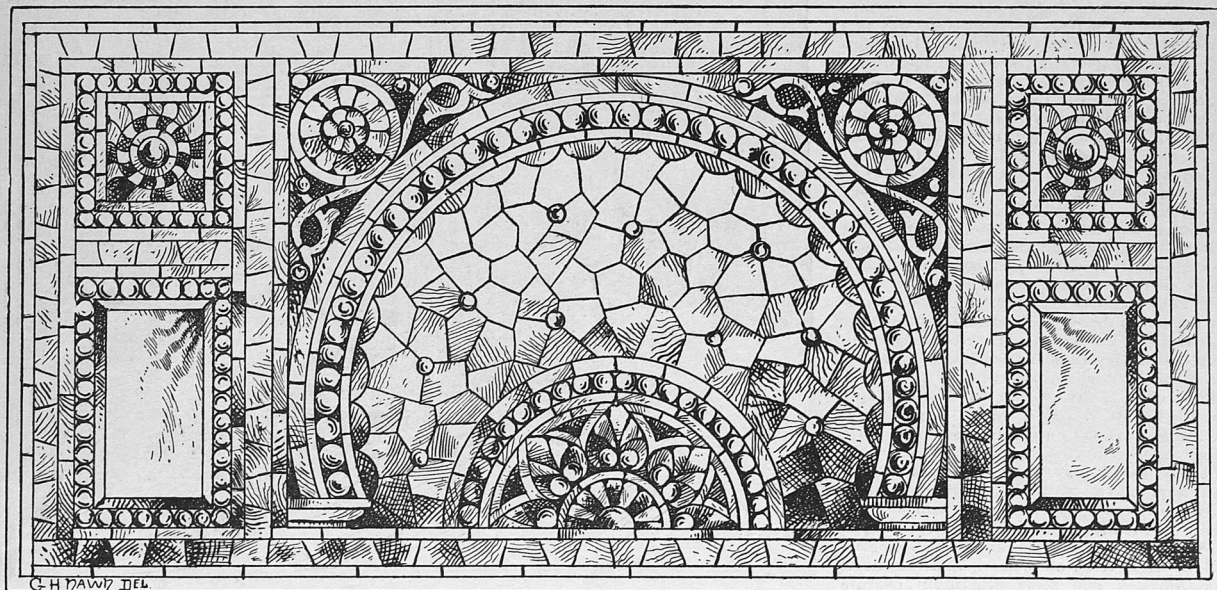
GLASS-PAINTING.

In a review of a lecture on the above subject, the *Decorators' Gazette* of London, says: "The lecturer asked his hearers to consider first the principles upon which the art of stained glass was founded. The art was primarily an architectural art, and not a pictorial one. Windows were not built to receive colored pictures, but being necessary features of buildings, they were gradually ornamented for richness and effect, as walls were ornamented by carving and painting. The ornamentation was purely decorative, so that the lines of the architecture were never lost. The windows were simply part of the buildings, and as such, when ornamented, decorated the whole. Stained glass, as an architectural art, should be judged accordingly, and if this were done, many criticisms which were passed on decorated windows would be avoided, and people would derive pleasure from what sometimes they condemn. The development of the art might be traced, guided by these principles, with the stages of architecture, from the period of the round arches, to that of the pointed arches, and on to the time when the principles of architecture were lost in the strife to obtain a pictorial representation. The art commenced with a sort of mosaic—the colors being on different glasses, with a framework of lead. The earliest colored glass was of the Norman period, consisting of simple lines painted in opaque pigment on the glass. From simple forms of outline the next stage was geometrical forms—such as scrolls and conventional leaves. Then came figures drawn solely by lines without any shading, drapery being represented by a clustering of lines. The round



C. H. HAWK DEL.

arch of the Norman period gave its form to all the ornamentation, and when the pointed arch came in the ornaments became more pointed. The foliage in a conventional form gave way to a truer representation of nature, but the principles of architecture were still adhered to. In the Early English period the shading of figures was resorted to, and forms were still more naturally produced. In the fourteenth century a discovery was made which formed an important feature in the stained glass of a later period. In the earliest period the coloring was on separate glasses, but in the later period they discovered a method of staining white glass yellow, and securing various shades of that color. Then bands of color were introduced, so that the most beautiful effects were produced. In the thirteenth-century style the figures were placed in panels, with diapers in red or blue glass; but in the later period the figures were placed in canopies, which formed a most important feature in the fourteenth-century glass. This was more the case in other countries than in England, the canopies in some countries being made to a very great height. In the fifteenth century—the perpendicular period—there was a great change. More attention than ever was paid to natural forms, and a greater attempt at perspective was made, and the great principle that it was an architectural art, to be carried out on the flat was observed. The stains in this period were not confined to yellow or white glass, but it was put on blue glass, and thus produced a green color, while grays and blues were added. All this while the progress of this art was but the prelude to its decadence. Glass-painting rapidly declined, till it became not an architectural art, as it commenced, but a pictorial art, losing altogether its former character."



C. H. HAWK DEL.

DESIGNS FOR STAINED GLASS.